THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."

No. 1188 *Tuesday, Sept. 27, 1825.* *Price 1d.*

Covent Garden Theatre.

The arrangements before the curtain have been expensive, and we wish we could with justice add beneficial to the general beauty of the house. The truth is, that the glare of gold which dazzles the eye for a moment, becomes monotonous and uninteresting. The new drop, though variegated in its embellishments being a grand colonnade, with burnished and parti-coloured arches, is by no means picturesque. It has, a formal cold appearance, which ill accords with the soft and beautiful style with which the scenery at this house is commonly executed. If the house is deficient in tasteful, it is not so in expensive decoration.

MR. WARDE.

A crowded and brilliant audience had assembled, at an early hour, to witness the debut of this gentleman, who has long been a reigning favorite at Bath and Dublin. The selection of *Brutus* for the occasion, shews that his expectations are by no means within the common order, as few have chosen to stand the test ef comparison with the immortal John Kemble. Mr. Warde's personal appearance is decidedly in his favor, and he possesses a voice of much strength; his early scenes were remarkable for a cool decision, approaching to an overstrained sententiousness, and, as we conceived, somewhat in imitation of his great predecessor. As he proceeded, we did not find that increase of energy which this beautifully written part seemed to demand; monotony, however, was the barrier to his producing any great effect; the voice that may be in itself beautiful becomes tedious in one continued tone, and thus it was with Mr. W. In the quarrel-scene, highly wrought as it is, he was decidedly ineffective, and his performance closed without much active feeling, either on the part of his numerous friends, or his opponents. We could not help exclaiming, that the *Marcus Antonius* of Mr. C. Kemble, was the real merit of the evening; he is, indeed, the only remaining stay, the "*ultimus Romanorum.*" His noble carriage, and forcible elocution, elicited warm and general applause. On his appearance to announce the Play for repetition, much uproar ensued, and it was with great difficulty he could obtain leave of the dissentients to inform us, that Mr. Warde would make his second attempt in *Reuben Glenroy.*—We shall pay every attention to this effort. Mr. Warde's provincial reputation could not have been easily gained, and we are willing, ere we give any decisive opinion of his general talent, to fortify our judgment by close and impartial examination. Whence came *Trebonius*?—Ye gods! ye gods! must we endure all this?

Haymarket Theatre.

THIS house was last night well attended, to see *Quite Correct, Paul Pry,* and *Intrigue.*—This evening, *Paul Pry, The Deaf Lover,* and *Midas.*—For a Full Bill see our Second Edition.

English Opera-House.

Jonathan in England, and *The Boarding-House,* wearied some few of the staunch lovers of Mathews and mimicry at this house.—'Tis time there was an end, unless these things are intended for eternity.

The newspaper critics are more than ordinarily ludicrous on the subject of the opening of Drury. The Times contents itself with profound remarks on what could have been better in the general arrangements before the curtain. The Morning Herald gravely declares, that the only novelty was Wallack's appearance as *Faustus,* and talks with grammatical purity thus "on the raising of the curtain." Now we should be glad to know, what novelty there was in Mr. Wallack's *Faustus* the original of a piece played upwards of 20 night. Really it is time that some arrangement was made for the purposes of common justice to the histrionic profession. The leading journals, whose criticisms seem to give or distroy the reputation of the actor in consequence of their extensive circulation, have attached to them not the common means of common-place information; and this hireling who speaks of Mr. Wallack's novelty, is perhaps destined to be the arbiter of the future fortune of some, who in their profession, are exposed thus to his ignorance, his inattention, or his caprice!

SADLER'S WELLS.—This evening, *The Man and the Marquis, Curiosity Cured,* and *The Enchanted Girdles.*

ASTLEY'S.—This evening, *The Burning of Moscow, Scenes in the Circle,* and *The Coronation.*

Fashionable Exhibitions.

THE Tomb of Bonaparte at St. Helena, with the Ceremony observed at his Interment, displaying 2,000 Figures, is just added to MARSHALL'S PERISTREPHIC PANORAMA, which now represents 13 Views of St. Helena, Battles of Genappe, Trafalgar, &c.—Great Room, Spring Gardens.—Day Exhibitions, from 10 till 4.—Evening ditto, at 7 and half-past 8.

JUVENILE GENIUS!—Master Lynass, the celebrated Young Artist, cuts out the most strikingly correct and spirited Likenesses, in the short space of Ten Seconds! without Drawing or Machine, but with common Scissors only!—Gothic Hall, 7, Haymarket—Open from 10 till 5, and from 7 till 9.

DIORAMA, Regent's Park.—The present Views are the Ruins of Holyrood Chapel, a moonlight scene, and Chartres Cathedral.—Open from 10 till 4.—N. B. Between the hours of 11 and 3, is the best time to view the Diorama.

THE CELEBRATED EXHIBITION OF ANTIENT ARMOUR of every Nation, including the suits furnished for the Coronation of His Majesty; Gothic Hall, 7, Haymarket, next the little Theatre. In this grand Collection, is the splendid Armour of the Giant Albert, rich shields, helmets, swords, guns, pistols, halberts, &c. &c.

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All Communications must be post paid.—Printing in General.

Theatre Royal. Drury Lane.

This Evening, the Comedy of

The Merry Wives of Windsor.

Sir John Falstaff, Mr DOWTON,
Master Slender, Mr HARLEY, Page, Mr PENLEY,
Sir Hugh Evans, Mr BROWNE,
Justice Shallow, Mr HUGHES, Ford, Mr WALLACK,
Fenton, Mr HORN, Host, Mr THOMPSON,
Bardolph, Mr G. SMITH, Pistol, Mr YARNOLD,
Nym, Mr Webster, Rugby, Mr Povey,
Dr. Caius, Mr GATTIE, Robin, Miss WILLMOTT,
Simple, Mr FITZWILLIAM,
Mrs Page, Miss CUBITT, Anne Page, Miss POVEY,
Mrs Ford, [1st time] Miss GRADDON,
Mrs Quickly, Mrs HARLOWE.

After which, a new Divertisement, called

THE CAMP.

Principal Dancers, Mr & Mrs NOBLE,
In which will be introduced

The Dance of the Tambour Major.

The Tambour Major, by Mr NOBLE.

To conclude with the Farce of

The Sleeping Draught.

Doctor Vincolo, Mr HUGHES,
Farmer Bruno, Mr GATTIE, Rinaldo, Mr MERCER,
Popolino, Mr HARLEY,
Gabriotto, Mr Yarnold, Yaldo, Mr Howell,
Nonna, Mrs ORGER,
Signora Francesca, Miss SMITHSON.

On Thursday, Der Freischutz, with The Devil to Pay.

☞ *The Weekly Dramatic Register*, (No 38) compiled from *The Theatrical Observer*, forms a cheap and complete History of the Stage, it is published every Saturday, at the Office, 6, Denmark-court, and may be had, by order all Booksellers and Newsmen.—Price Three-half-pence.

Theatre Royal, English Opera House.

This Evening, the Operatic Drama, of

The Shepherd Boy.

The Marquis de la Tour, Mr COOPER,
Gautier, Mr BARTLEY, M. Durval, Mr BAKER
Alexis, (the Shepherd Boy) Miss KELLY,
Ambroise, (the Marquis' Steward) Mr KEELEY,
M. Rigoret, Mr W. CHAPMAN,
Lucetta, (Gautier's Daughter) Miss GOWARD.

After which, the Musical Farce of

The Boarding-House

Admiral Culpepper. Mr TAYLEURE,
Alderman Contract.....Mr W. BENNETT,
Young Contract, Mr POWER,
Captain Belfast, Mr BROADHURST,
Simon Splatterdash.....Mr KEELEY,
Peter Fidget, Mr MATHEWS. with the Songs of
"*The Calais Packet*" and "*The Nightingale Club.*"
Caroline Heartley, Miss BODEN.
Fanny, Mrs BRYAN, Bridget, Mrs W. BENNETT,
Caroline Wheatsheaf Miss CARR.

To conclude with,

Jonathan in England.

Jonathan W. Doubikins, Mr MATHEWS.
Sir Leatherlip Grossfeeder....Mr BARTLEY,
Natty Larkspur, Mr KEELEY,
Delapierere, Mr BROADHURST, Butler, Mr Minton,
Jemmy Larkspur, Mr TAYLEURE,
Mr Ledger, Mr W. BENNETT, Tidy, Mr SALTER,
Agamemnon, Mr SLOMAN,
Lady Grossfeeder, MrsGROVE, Blanch, Mrs BRYAN,
Mary, Miss BODEN, Patty, Mrs WEIPPERT,
Mrs Lemon, Mrs TAYLEURE.

To-morrow, Broken Promises, with The Blind Boy, for the Benefit of Mr STEVENSON.